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**CATALOGUE OF PICTURES  
IN THE TENNANT GALLERY  
34 QUEEN ANNE'S GATE, S.W.**

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Exhibits R.R.

May 1914.



Rollis Robel



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MARIANNE AND AMELIA.

*Hoppner.*

CATALOGUE OF PICTURES  
IN THE TENNANT GALLERY,  
34 QUEEN ANNE'S GATE, S.W.

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## INTRODUCTORY NOTE

THE founder of the Tennant family was Charles Tennant, who lived at Glenconnor in Ayrshire. As a close neighbour and friend of Robert Burns he is mentioned in one of his poems as "Guid auld Glen." To him were born many sons, who went to seek their fortunes in various parts of the world. Among these were Sir James Tennant, K.C.B., who commanded the Artillery at the Battle of Chillianwallah in the Sikh War, 1849, and Sir David Tennant, who was Speaker of the House of Commons at the Cape for upwards of 20 years, 1875. The most distinguished, however, was Charles, 1768-1838. For his scientific discoveries in Chemistry he was made a fellow of the Royal Society, and he built the large Chemical works at St. Rollox, near Glasgow. His son John (1796-1878), who further developed the business, was a well known and respected citizen of Glasgow.

John's son, Sir Charles Tennant, who formed the collection of pictures in this Gallery, was born in 1823. During a long life of 82 years his courage and energy in many directions were remarkable. His enterprise in business and generosity of heart were the distinguishing features of his life. In a career of unusual activity he found time for the pursuit of art, politics, and sport. He was

Parliamentary Representative for the City of Glasgow in 1879, and for the Counties of Peebles and Selkirk, 1880-1886. He died in 1906.

## THE TENNANT GALLERY

THIS room that has been built to hold the Tennant pictures, has been designed by Mr. Detmar Blow. Three windows on the North Wall overlook the trees in St. James's Park ; one, with a western aspect, looks down Birdcage Walk, but its view is being greatly obscured by the large building which is being built on the opposite side of the narrow gate. However, having once entered the Gallery, people will not be greatly concerned for the time being with what is doing outside.

They stand in a square room, with a coved ceiling. Round the doors and windows there is carving of the ribbon and bay-leaf design. Among patterns that are intended as an accompaniment to beauty, rather than as an assertion of beauty in themselves, this is one of the best, for in its quiet continuity of expression it satisfies, without claiming the eye.

The woodwork is painted in cream colour and primrose yellow. Great care and much time were given to the painting of these walls, for the effect desired was that given by the painting on woodwork seen in old houses of the Stuart period, where a warm effect is given by coat over coat of paint being laid on, some time after each individual coating has become dry. To some pictures in the

collection perhaps a darker background might be more sympathetic, but looking at the Gallery as a whole, one would not have the scheme of colour altered.

The pictures will be better seen, however, during the winter months, for the electric lighting arranged by Mr. Bainbridge Reynolds has been adjusted to the character and size of each canvas.

The lighting of old pictures is a question that requires great care and nicety of feeling. How can some owners of old pictures bear to see them raked, as they so often are, by an inexorable blare of light—all their wan antiquity, their gentle fadings laid mercilessly bare, the very threads of the canvas showing through the pigment?

It is not so in this Gallery. Some people may say: "Is there light enough?" And the pictures answer quietly, "Yes, we have light enough," as they glow like jewels on the walls. Lips and eyes glisten, and there are little shadows among the ruffles on the sleeves and laces.

The summer light is hard upon old pictures. Yet just as in life, the texture of a child's skin in its perfect freshness need have no fear to be found less beautiful with the sunlight upon it, so among these pictures the children seem in the summer light to fare the best. Look at the faces of Charlotte and Henry Spencer in the picture by



DOLORÈS.

*Reynolds.*



Sir Joshua Reynolds, called "The Little Fortune Teller."

These were the children of George, third Duke of Marlborough and of Caroline his Duchess. Charlotte was born in 1769, and in 1797 married the Rev. Edward Nares, D.D., Professor in the University of Oxford. Henry, who was one year younger than his sister, died at the age of 25.

It appears from the pages of old memoirs and family papers that so many of these radiant forms died young. Look at the picture of "The Sisters" by Hoppner, Marianne and Amelia, whose names are reminiscent of a novel by Jane Austen; and look again at the picture of the Lady Erne and Mrs. Dillon. Three of these fair women died early of consumption. Indeed, the beauty of this last, a picture by Gainsborough, is much impaired by the ravages of this disease that are so clearly shown.

Marianne and Amelia were the grand-daughters of Admiral Sir John Frankland. The picture was painted in 1795, in which year one sister died, the other dying soon after. The colouring is deep and mellow; the russet leather of the portfolio, lying between the sisters, is particularly satisfying. Their slender arms and delicate hands are lovely, and the posing of the figures is more natural than it is in the picture of the Lady Erne and Mrs. Dillon.

Lady Gertrude Fitzpatrick is another of Sir Joshua Reynolds' pictures of children. She looks as if she might say with the poet:

"I stood, tip-toe, upon a little hill,"

for she is very young, and might well make just such an innocent statement. The landscape round her is the rough grassy outline of an undulating common, that tells of blackberry brakes and gorse dingles. She stands alone, she and a plant of sorrel, set against the sky.

She was the younger daughter of John, second and last Earl of Upper Ossory, and of Anne Liddell his wife, sometime Duchess of Grafton.

Her father was a great friend of Sir Joshua and constantly wrote to him. Lady Gertrude died unmarried.

The picture of Lady Crosbie is a great favourite with many people. She is so gay, as she advances to meet you with so happy an assurance that you will smile too and be glad to see her. She has an impish face, and must have had a laugh of an infectious quality ; but there may have been days on which she would have been too much of a rattle. He that loves a rosy cheek, or a coral lip admires (and who does not?), should be well pleased here.

It is written that her presence was of so brilliant a nature, and that she had so compelling a vivacity,





PEG WOFFINGTON.

*Hogarth.*



that on one occasion when she visited a theatre in Tralee the spectators with one accord rose and applauded her entrance. Her name was Diana. She was daughter of Lord George Sackville Germain, first Viscount Sackville. She married in 1777 John Viscount Crosbie, afterwards second Earl of Glandore. No child of hers lived beyond infancy, and in her letters, which show her to be light-hearted but not frivolous, she deploras her childlessness.

This picture was painted evidently in the heyday of a life of joy and leisure, and the world must have been a happier place for her being in it.

Lady Derby was of a more pensive nature. She was a daughter of Elizabeth Gunning famous for her beauty, and of James, sixth Duke of Hamilton. She became the wife of the twelfth Earl of Derby in 1774, and eloped from Knowsley with the Duke of Dorset. She died in 1797.

"The Leslie Boy" is a picture of great charm by Raeburn. Sir Henry Raeburn married the widow of Count Leslie, and the subject of this picture is her son by her former marriage. This boy was counted among those "that will die in their glory, and never be old," for he died, by drowning, while a child. These lines of Mr. Housman's poem occur to me when looking at this picture.

There are chaps from the town, and the field, and the till  
and the cart,

And many to count are the stalwart, and many the brave,  
And many the handsome of face, and the handsome of heart,  
And few that will carry their looks, or their truth to the grave.

I wish one could know them, I wish there were tokens to tell  
The fortunate fellows that now you can never discern ;  
And then one could talk with them friendly, and wish them  
farewell,

And watch them depart on the way that they will not return.

But now you may stare as you like, and there's nothing to scan,  
And brushing your elbow, unguessed at, and not to be told,  
They carry back bright to the Coiner, the mintage of man,  
The lads that will die in their glory, and never be old.

This picture is one to be prized. Look at the laughing friendly eyes in the shadow of the deep-brimmed hat. The fingers are locked together, because he is playing the child's game of "Here is the church, and here is the steeple, here are the doors, and here are the people. Here is the clergyman going upstairs, and here he is saying his prayers."

That is the end of the simple finger game that he is playing ; but while you look back at the Leslie Boy upon this canvas, who can say that he has died ?

"Opening the Lock " is not in the Picture Gallery, but, until a side entrance be made as was originally intended, this picture is to be seen on the staircase now. It is a sight of English

country, a typical Constable. Dedham Church Tower is shown, small and distinct, in the distance, dominating the landscape.

There is a replica of this picture in the Diploma Gallery, evidently this identical spot, only twenty minutes later in the same day, for where in this picture the great dark cloud shows in the sky, in that other, it sags lower and lower, till "blinding the landscape falls the thick white rain."

It was Fuseli who used to say "Come, give me my umbrella, I am going to see Constable's pictures"; and certainly they convince one of rain.

In "Opening the Lock" the scene tells of summer, when the green is deep. The great dock-leaves in the lush river sedge seem, as you look at them, to turn in the wind.

"June, O June, that we desired so!  
Wilt thou not make us happy on this day?  
Across the river thy soft breezes blow  
Sweet with the scent of bean-fields far away  
Above our heads, rustle the aspens grey. . .

All the taintless influences of the country are round one, as one looks at this picture. Here are the willows with their leaning stems and their host of slender leaves against the sky. Here are silver-weed, and tall comfrey, loose-strife, and the

cool grey reeds. The great clouds sail by, casting their rolling shadows on the earth, and the deep grass swings in the clean wind.

When one sees the work of the great Masters one is content with this noble passage:

Let us now praise famous men, and our fathers that begat us. The Lord hath wrought great glory by them, through His great power. . . . giving council by their understanding. . . . Leaders of the people by their counsels and by their knowledge of learning meet for the people ; wise and eloquent in their instructions.

Such as found out musical tunes, and recited verses in writing, rich men furnished with ability, living peaceably in their habitations.

All these were honoured in their generation, and were the glory of their times.

There be of them that have left a name behind them, that their praises be reported. And some there be which have no memorial ; who are perished as though they had never been. . . . God hath chosen and appointed them to bring forth fruit, fruit that shall endure.

PAMELA TENNANT

## JEAN HONORE FRAGONARD

**J**EAN HONORE FRAGONARD was born at JEAN Grasse in 1732, and died in his lodging in the HONORE Louvre Palace, 1806. A pupil of Boucher and of FRAGONARD Chardin, he was the last of the great French Painters of the eighteenth century. It is said that he could paint with the brush before he could draw with the pencil. At any rate he gained the Grand Prix for painting before he entered his course of drawing at the Academy. He next painted in Rome, Naples, and Sicily, accompanied by another great artist, Hubert Robert, and by the Abbé de St. Non, who engraved many of their works. In 1765 he exhibited his "Coresus et Callirhoe" in Paris, and it was sent by the king to the Gobelins factory to be reproduced as tapestry, but Fragonard received no payment. His methods were remarkably varied, sometimes broad and free, and at others resembling miniatures in enamel. His crayon and water-colour drawings are light and graceful. Several fine pictures by Fragonard are to be seen in the Wallace Collection, and five subjects representing The Lover's Progress, which formed panels in one of the rooms in his house at Grasse, have passed into the possession of Mr. Pierpont Morgan for £50,000. They were exhibited at the Guildhall in 1902. Fragonard also left

JEAN  
HONORE  
FRAGONARD

several etchings, chiefly after the works of other painters.

## LADY WITH DOG

## E. FRERE

EDWARD  
FRERE

**E**DMUND FRERE, born in Paris, 1819. Studied under Paul Delaroche. Most of his work was done at Ecouen, where he died in 1886.

## THE AMATEUR MUSICIAN

[On a panel.]

## DRUM MINOR

[On a panel.]

## T. GAINSBOROUGH, R.A.

T. GAINSBOROUGH,  
R.A.

**T**HOMAS GAINSBOROUGH, born at Sudbury, Suffolk, 1727, was educated at the Grammar School. Having shown great talent for drawing, he was sent to London to study at the age of 15, worked under Gravelot, an engraver and designer, and at the St. Martin's Lane Academy, and afterwards in the studio of the painter, Hayman. He returned to his native





THE LESLIE BOY

*James Macmillan*



town and set up as a portrait painter, afterwards removing to Ipswich, where he married Margaret Burr in 1745, and where he resided for thirteen years. Thence he removed to Bath for a time, painting portraits of the fashionables who frequented the place. On the foundation of the Royal Academy, Gainsborough was chosen an original member. He came to live in London in 1774, and died there, at his house in Pall Mall, in 1788. He was buried by his own desire in Kew Churchyard, Sir Joshua Reynolds being one of the pall-bearers.

T. GAINSBOROUGH,  
R.A.

### MRS. BILLINGTON

Elizabeth Weichsell, actress and singer, married John Billington, musician, 1782 ; on his death in 1797 married M. Floessant, son of a French banker. She was the most celebrated singer of the time, her popularity being equally great in England and on the Continent ; died near Venice, 1818. Sir Joshua Reynolds painted a full length portrait of Mrs. Billington as "St. Cecilia," and she also sat to Romney. From the Collection of Lady Cranstown.

### THE LADY ERNE AND THE HON'BLE MRS. DILLON

Lady Mary Harvey, daughter of the fourth Earl of Bristol, married 1776 to John, Lord Erne, created 1789 Earl of Erne ; died 1842 ; and the Hon. Henrietta Maria Phipps, daughter of the first Lord Mulgrave ; married

T. GAINSBOROUGH,  
R.A.

1776 to Charles, afterwards Viscount Dillon ; died 1782.  
Formerly in the Collection of the Marquess of Normanby.

LEWIS THE COMEDIAN, in the character of  
the Marquis in the "Midnight Hour"

William Thomas Lewis, called "Gentleman Lewis,"  
born 1748, was a celebrated actor of the day, and in 1782  
was Manager of Covent Garden Theatre ; died 1811.  
He is said to have been "all life and fashion, and  
volubility and whim, the greatest comic mannerist per-  
haps that ever lived." Purchased from a descendant of  
the actor.

MISS HIPPLESLEY

Daughter of Sir John Hippleasley and sister of Lady de  
Dunstanville. Ipswich period.

WILLIAM HOGARTH

WILLIAM  
HOGARTH

WILLIAM HOGARTH, born in London,  
1697 ; son of a schoolmaster of consider-  
able learning. He served an apprenticeship to a  
silversmith and afterwards for a time engaged in  
business himself ; at the same time he studied  
drawing at the St. Martin's Lane Academy. He  
became a good draughtsman and began to paint  
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LADY CROSBIE

*Reynolds.*



portraits and small conversation pieces, meeting with considerable success. A distinct originality was early apparent in his work, in which he cast aside all the old traditions of art. Much opposition was excited against him, but he defiantly maintained his own ideas and commenced the production of the series of works which have made his name famous and have earned for him the title of the founder of the English School. In 1730 he commenced the "Harlot's Progress," which he completed in 1733. The "Rake's Progress" followed, and the "Mariage à la Mode," in which his art culminated a few years later. From the sale of his pictures he made little, but the engravings which he made from them brought him great popularity. In 1730 Hogarth had run away with the young daughter of Sir James Thornhill, whom he clandestinely married. He died in poor circumstances and childless in Leicester Fields, 1764. Leslie, in his *Life of Reynolds*, says of Hogarth: "Never were two great painters of the same age and country so unlike each other, and their unlikeness as artists was the result of their unlikeness as men, their only resemblance consisting in their honesty and earnestness of purpose."

WILLIAM  
HOGARTH

## PEG WOFFINGTON

Margaret Woffington, actress, born in Dublin, 1718, first appeared at Covent Garden Theatre in 1740, soon

WILLIAM  
HOGARTH

became celebrated for the elegance and refinement of her comedy ; she was an intimate friend of David Garrick, and by her accomplishments and attractions won a place in the highest society of the day. She retired from the stage in 1759 owing to failing health, and died at Teddington, 1760.

## J. HOPPNER, R.A.

J. HOPPNER,  
R.A

**J**OHN HOPPNER, born in Whitechapel, 1758. His parents were German, his mother being an attendant at the Palace. He was sent to study at the Royal Academy Schools, and in 1782 gained the gold medal. His early devotion was to landscape art, but he soon adopted portraiture as his profession. In 1780 he first appears as an Exhibitor at the Royal Academy, to which he was afterwards a regular contributor. He attained a high position in his profession and was appointed Portrait Painter to the Prince of Wales, and numbered amongst his sitters many members of the Royal Family and of the fashionable society of the day. In 1793 he was elected an Associate of the Royal Academy, succeeding to full honours two years later. He was married at an early age to Miss Wright; died 1810. Hoppner is said to have derived many of his happiest inspirations from Sir





MISS RIDGE.

*Reynolds.*



Joshua Reynolds ; his greatest successes were un- J. HOPPNER,  
doubtedly his portraits of ladies and children. R.A.

## THE SISTERS

The daughters Amelia and Marianne of Admiral Sir Thomas Frankland, and therefore great great great grand-daughters of Oliver Cromwell. Neither of the sisters married. One died in 1795 and one in 1800, of consumption. [Painted 1795.] This picture, it has been said, for its singular charm and beauty of arrangement, may be regarded as Hoppner's masterpiece in this line.

## MRS. GWYN (THE JESSAMY BRIDE)

Mary, youngest daughter of Captain Kane Horneck and of Hannah his wife ; born 1754, married General Francis Gwyn, equerry to George III, was Lady of the Bedchamber to Queen Charlotte ; died 1840. She was known as "The Jessamy Bride," from verses written upon her by Oliver Goldsmith, with whom the Horneck family were very friendly. Her sister Catharine, afterwards Mrs. Bunbury, was Goldsmith's "Little Comedy." Sir Joshua Reynolds also painted her in a Persian dress, leaving the portrait to her at his death. [Purchased from Miss Gwyn.]

## ANGELICA KAUFFMAN, R.A.

ANGELICA  
KAUFFMAN,  
R.A.

**A**NGELICA MARIA, daughter of John Kauffman, portrait painter. She was born at Coire in Switzerland, 1740. She was educated for art from childhood, and spent much time in Italy, France and Germany, where she painted portraits. She made herself proficient in foreign languages, and developed her musical talents. She was brought to England in 1765 by the wife of the English Ambassador to Venice. Her varied talents and charming personality secured for her immediate popularity. Many of her fancy subjects were engraved by Bartolozzi and others. At the foundation of the Royal Academy in 1769, she was nominated one of the members. In the same year she was entrapped into an unfortunate marriage. In 1780 she was married a second time to Zucchi the painter, with whom she retired to Rome, where she died in 1807.

Her romantic career, her friendship with Reynolds, contributed to her success more perhaps than her actual talents, which, so far as painting is concerned, were not very remarkable. She is an interesting figure in the social history of the time.

### ANDROMACHE

[On copper, in an oval.]

### STUDY OF A PROFILE



ROBERT MAYNE, M.P. FOR UPPER GATTON.

*Reynolds.*



## N. LANCRET

**N**ICHOLAS LANCRET, born in Paris, 1690, N. LANCRET of humble parents, pupil of Claude Gillot; he adopted Watteau as his model, and was considered at the time a rival of this master. He died in Paris, 1743.

## FÊTE CHAMPÊTRE

[On a panel.]

## FÊTE CHAMPÊTRE

[On a panel.]

## SIR JOHN EVERETT MILLAIS, P.R.A.

Born 1829—Died 1896.

SIR JOHN  
EVERETT  
MILLAIS  
P.R.A.

## LADY MILLAIS

Euphemia Chalmers Gray.

## GEORGE MORLAND

GEORGE  
MORLAND

**B**ORN 1763; died 1804. Son of Henry Robert Morland, a portrait painter. Exhibited when ten years old at the Royal Academy, early developed a taste for dissipation; married Anne, sister of William Ward the engraver, his marriage having for a time a steadying effect; again fell into bad habits, was arrested for debt, and died in a sponging house, his own epitaph on himself being—"Here lies a drunken dog." He was a master of genre and animal painting.

## INDUSTRY

## IDLENESS

## J. M. NATTIER

J. M.  
NATTIER

**J**EAN MARC NATTIER, born in Paris, 1685; pupil of his father; Member of the French Academy and Associate Member of the Copenhagen Academy; died 1766.

## DUC DE GUISE



## SIR HENRY RAEBURN, R.A.

**B**ORN near Edinburgh, 1756, he was for a time a pupil of David Martin; came to London in 1778, where he made the acquaintance of Sir Joshua Reynolds; visited Italy, and on his return established himself as a portrait painter in Edinburgh. In 1813 he was elected an associate of the Royal Academy and a full member the following year; was knighted by George IV in 1822, and appointed His Majesty's Limner for Scotland; died 1823.

SIR HENRY  
RAEBURN,  
R.A.

## THE LESLIE BOY

Sir Henry Raeburn married the widow of Count Leslie (of a North of Scotland family). She had by her former marriage one son, "The Leslie Boy," and two daughters. The son was drowned; the daughters married Mr. Inglis of Merchiston and Mr. Vere of Stonebyres. From the Raeburn family.

## ALLAN RAMSAY

**B**ORN in Edinburgh, 1713; died at Dover, 1784. Son of Allan Ramsay, author of "The Gentle Shepherd." He studied design in London under Hans Huyssing, and in 1736 went to Italy and became the pupil of Solimena and Imperiali, both inferior painters. On returning to Edinburgh

ALLAN  
RAMSAY

he painted Archibald, Duke of Argyll, and, through Lord Bute, was introduced to the Prince of Wales, afterwards George III, to whom he became Painter in Ordinary, after the death of Shakleton in 1767. He became one of the most popular artists of the day, and was the friend of Voltaire, Rousseau, Hume, and Johnson. For Hume he painted a portrait of Rousseau. Like many other distinguished artists of the British School, he was not elected to the Royal Academy, in spite of the exalted patronage he enjoyed. His pictures are more appreciated now than they were a few years ago. They have some of the elegance of Nattier and the French School, with which Ramsay was better acquainted than some of his contemporaries. His pictures are sometimes ascribed to Gainsborough. Though he cannot be ranked with that master, or with Raeburn, his countryman, there are few artists who possessed his delicate accomplishment. He was a great connoisseur of ancient art. The Scottish National Gallery contains works formerly in his collection.

### LADY ERSKINE

Mother of the second Earl of Rosslyn. [Purchased from Lord Rosslyn.]



SIR JOSHUA REYNOLDS



## SIR JOSHUA REYNOLDS, P.R.A.

**H**E was born at Plympton, Devon, in 1723. SIR JOSHUA  
REYNOLDS  
P.R.A. His father was a clergyman and master of the Free Grammar School, and personally educated his son. He was intended for a physician, but his love of art prevailing, he was sent to London at the age of eighteen to learn painting in the studio of Hudson, the fashionable painter of the day. After studying under Hudson for three years, he returned to Plympton and began to paint portraits. In 1749 he was induced by Captain Keppel, his friend, to accompany him to Italy. He spent two years amid the art treasures of Rome, Florence, Venice, and other Italian Cities, diligently studying the works of the great masters. He returned to London in 1752, and soon established his reputation as a portrait painter. He was a member of the St. Martin's Lane Academy and one of the first members of the Incorporated Society. In 1761 he purchased a house in Leicester Fields, to which he added a studio and gallery. On the foundation of the Royal Academy, in 1768, Reynolds was chosen first President, and knighthood was conferred upon him. During the succeeding fifteen years he contributed 147 pictures to the Exhibitions. He was intimate with Dr. Johnson, Sheridan, Goldsmith, and all the most eminent literary men of the day, and was himself distinguished by his literary abilities.

SIR JOSHUA  
REYNOLDS,  
P.R.A.

He was never married. He exhibited for the last time at the Royal Academy in 1790. A slight attack of paralysis had previously weakened him, a more severe one followed, the sight of one eye was lost, and work had to be abandoned. He sank into a state of despondency, and, after long suffering, died at his house in Leicester Fields, 1792. His body lay in State at the Royal Academy, and was buried in St. Paul's Cathedral.

Reynolds is said to have used a hair pencil, and never, as was the universal custom of other artists, a port crayon. The ease with which he worked was marvellous, but it is to be deplored that he had a love for so-called "vehicles," which he used freely. These nostrums had the effect of stimulating the painting, but were destructive in their later effects, so that his canvasses have been more vulnerable to the destroying force of time than those of other painters of his date.

### HIS OWN PORTRAIT

Represented in his D.C.L. robes and black cap, holding a roll of paper in his right hand.

### VISCOUNTESS CROSBIE

Diana, daughter of Lord George Sackville Germain, first Viscount Sackville ; married, 1777, John, Viscount Crosbie afterwards second Earl of Glandore ; died 1814. [Painted  
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1777.] Mentioned in Leslie & Taylor's "Life of Sir JOSHUA Joshua" as "a fine example of a full length." From REYNOLDS, the collection of W. Talbot Crosbie, Esq., of Ardferd P.R.A. Abbey, Co. Kerry.

## THE FORTUNE TELLER

Portraits of Lord Henry Spencer and his sister, Lady Charlotte, children of George, third Duke of Marlborough, and of Caroline, his Duchess. Lady Charlotte, the fourth child of the Duke, born 1769, was married in 1797 to the Rev. Edward Nares, D.D., Professor in the University of Oxford. Lord Henry, the fifth child, born 1770, died 1795. Both children were also painted by Reynolds in the large Family Group at Blenheim. [Painted 1788.] From the Duke of Marlborough Collection at Blenheim.

## LADY GERTRUDE FITZPATRICK AS COLLINA

Younger daughter of John, second and last Earl of Upper Ossory, and of Anne Liddell his wife, sometime Duchess of Grafton. Lady Gertrude died unmarried. Painted for the Earl of Upper Ossory, 1779. The Earl of Upper Ossory was the intimate friend of Sir Joshua, with whom he was in constant correspondence. By his will Sir Joshua gave to the Earl the first choice of one of the pictures left in his studio. Lady Gertrude Fitzpatrick sat to Sir Joshua several times. From the Collection of Lord Castletown or Upper Ossory.

SIR JOSHUA  
REYNOLDS,  
P.R.A.

## MRS. MUSTERS

Sophia Catherine, daughter of James Modyford Heywood, Esq., of Maristow, Devon; married 1776, to John Musters, Esq., of Colwick. Mrs. Musters was the mother of John Musters, the husband of Mary Chaworth, Byron's first love. Miss Burney says of her in her "Memoirs," "The present beauty, whom our children may talk of, is a Mrs. Musters, an exceedingly pretty woman, the reigning toast of the day—most beautiful, but most unhappy." Sir Joshua painted a full length picture of Mrs. Musters as "Hebe," and another "with a dog." Romney also painted her. She sat to Sir Joshua in 1782 and 1788.

## ROBERT MAYNE, ESQ.

Robert Mayne, born 1724, the last member of Parliament for Upper Gatton, Surrey. A man of letters and a friend of Sir Joshua Reynolds; died 1782. Boswell in his "Life of Johnson" makes frequent mention of Mr. Mayne and his "dry wit." [Painted about 1776.] Acquired from Mr. H. B. Mayne.

## KITTY FISCHER

The daughter of a German Staymaker : much celebrated for her wit and beauty ; married in 1766 to John Norris, Esq. ; died in 1771, "a victim to cosmetics," as a writer of the time states. She sat many times to Sir Joshua Reynolds, and appears to have been a celebrated demi-mondaine. From the Collections of Kirkman D. Hodgson, Esq., M.P., and of James Price, Esq., of Paignton, Devon.



## MISS RIDGE

SIR JOSHUA  
REYNOLDS,  
P.R.A.

Sir Joshua was much attached to this picture, and it was the last one left in his studio. There are two other portraits of the same model. [Painted 1773.] From the Collections of Lord Lansdowne and Alfred Rothschild.

## THE DEAD BIRD

Formerly in the Collection of the Earl of Lonsdale.

## BOY HOLDING A BUNCH OF GRAPES

From the Collection of Kirkman Hodgson, Esq., M.P.  
Exhibited at Old Masters, Burlington House, 1894.  
Engraved by T. Spilsbury.

## G. ROMNEY

G. ROMNEY

**G**EORGE ROMNEY, born at Dalton in Lancashire, 1734. He was apprenticed to a cabinet maker, but having a great love of art, took to painting portraits, and roamed about the country in company with an itinerant artist. At the age of 22 he contracted a hasty and unfortunate marriage; he abandoned his wife and family and went to London to try his luck as a portrait painter, but neither his wife or family appear to have resented his treatment of them. In 1762 he gained the premium offered by the Society of Arts, by his picture "The Death of General Wolfe." That he did not gain the first prize is said to have been due to the action of Sir Joshua Reynolds and that this sowed the seeds of the scarcely veiled aversion that persisted between these two famous men during the rest of their lives. Society was divided into two factions, the "Reynolds Faction" and the "Romney Faction." He visited his wife and family periodically, and liberally contributed to their maintenance. He rapidly established himself in public favour as a painter of portraits, and for a time divided the fashion with Reynolds and Gainsborough. Nervous and impetuous by disposition, he was ever impatient to see his conceptions on canvas, and seldom had the perseverance to complete his pictures. He associated little

with his brother artists, and not exhibiting at the Royal Academy was not eligible for membership of that body. In 1802, his health failing, he left London and returned to his injured wife at Kendal, where he died shortly after. G. ROMNEY

## LADY HAMILTON

Emma Hart, born in humble circumstance about 1761, came to London in 1777, and was exhibited by a notorious quack of the day as "The Goddess of Hygeia." Owing to her beauty and the exquisite grace of her figure, she was eagerly sought after by artists as a model. Romney became specially devoted to her, and painted her 23 times. In 1791, she was married to Sir William Hamilton. She accompanied Sir William to Italy, and obtained great influence over the Court at Naples, to which her husband was ambassador; there also she met Lord Nelson, who became passionately attached to her. She died near Calais, 1815. [Painted in an oval.]

## ELISABETH, COUNTESS OF DERBY

Elisabeth, daughter of James, sixth Duke of Hamilton, and of his wife, the celebrated beauty, Elisabeth Gunning; born 1753; became, in 1774, the first wife of Edward, twelfth Earl of Derby, who, after her death, married secondly, Miss Farren, the actress. She eloped from Knowsley with the Duke of Dorset; died 1797. Sir Joshua Reynolds also painted the beautiful Countess, and it is interesting to compare the different treatment of the same subject by the two great painters. Sir Joshua depicted her in a blaze of gorgeous colour, surrounded by numerous accessories; Romney, in a quiet

G. ROMNEY attitude and simple dress, with nothing to attract the attention from her calm beauty. From the Collection of Earl Granville.

MRS. JORDAN, in the character of THE ROMP in "The Country Girl"

Dorothy Bland, actress, born at Waterford, 1762, made her debut on the stage in Dublin, in 1777; afterwards came to London and performed at Drury Lane. She was a favourite at the Court of William IV; died 1816. [Painted 1786.]

MRS. INCHBALD

Elizabeth Simpson, daughter of a Suffolk farmer, born 1756, married Mr. Inchbald, actor. She acted at Covent Garden Theatre; wrote several plays and books, and edited the "British Theatre," and "Modern Theatre," and other works; died 1821. Purchased from Miss Romney, late of Whitestock Hall, Ulverston.

J. M. W. TURNER, R.A., b. 1775, d. 1851

J. M. W. TURNER, R.A. THE BURNING OF THE HOUSES OF PARLIAMENT, OCTOBER 16, 1834

Mr. Raikes thus comments on the fire in his Journal: "The origin of this public misfortune is not known, but it appears to have been caused by some negligence in the House of Lords. The reports are very vague and uncertain. There may be something ominous in such a catastrophe at such a moment; the two contending bodies of the State just arrayed in dire opposition to each

other, the one insolent and overbearing in aggression, the J. M. W. other strict and obstinate in defence of its privileges, both TURNER, R. A. buried in one common ruin. . . . Mr. Hume during the last session had been proposing without success a vote to build a larger House of Commons; a wag in the crowd watching the progress of the conflagration exclaimed, 'There is Hume's motion being carried without a division.'" In the disastrous fire there perished works of art little appreciated at the time except from a historical point of view. The destruction of the Painted Chamber was an irreparable loss. The tapestry representing the Defeat of the Armada was another of the interesting objects of unique value which were destroyed.

## JEAN ANTOINE WATTEAU

**B**ORN at Valenciennes on October 10, 1684. JEAN ANTOIN WATTEAU Died at Nogent-sur-Marne, 1721. He was the son of a plumber. His genius was first recognised by Gerin, a church decorator, who was a friend of his father. He apprenticed himself to Metayer, a journeyman painter, in 1702, and through a young Dutch student called Spoede became acquainted with Gillot, who is generally recognised as his master. The picture in this gallery probably belongs to this period when he was absorbing from Teniers the extraordinary precision for which even his slightest sketches are distinguished.

Those who wish to follow this great artist's career must consult the monograph by Mr. Claude Phillips, Keeper of the Wallace Collection, where some of his finest pictures in this country are to be seen. The Louvre and the Royal Gallery at Potsdam possess his greater masterpieces. Watteau struck the first distinctive note of eighteenth century art so far as France is concerned. It was the development of his style which dominated the taste of France and the French Court until the Revolution. A reaction then set in, and Watteau's fame was dimmed by the pseudo-classic style which has become to us more distant and old fashioned than that which it superseded. For all its monotony and superficial appeal, Watteau's art is one of the landmarks in the history of painting. It marks and formulates an epoch. His drawings are unsurpassed by any draughtsman of the Italian or Dutch Schools. He is essentially a painter's painter, though he is oddly enough responsible for the style which in restaurants has resisted all the changes of fashion. In 1719 he visited England to consult Dr. Mead, an English physician. To this visit, and his delicate constitution, unable to withstand the rigours of our climate, may be ascribed his early death at the age of 37. To supplement the learned study by Mr. Claude Phillips, students should read "A Prince of Court Painters," by Walter Pater. It occurs in that

author's "Imaginary Portraits." These two <sup>JEAN</sup> works and a personal examination of the artist's <sup>ANTOINE</sup> pictures and drawings are more illuminating than <sup>WATTEAU</sup> any other disquisition on the art of Anthony Watteau.

## PEASANTS MERRYMAKING

In the manner of Teniers. [On a panel.] From the Bolchow Collection.

## JOHN ZOFFANY

**J**OHN ZOFFANY, whose name was originally <sup>JOHN</sup> Johann Zauffely, was a Czech by origin, <sup>ZOFFANY</sup> being born at Ratisbon in 1733. He died at Strand-on-the-Green, near Kew, in 1801, and was buried in Kew Churchyard. He was of a roving disposition. It is said that he ran away to Italy at the age of 13. There he remained for twelve years. An unhappy marriage in Germany induced him to fly to England in 1758. He met at first with no success, and nearly starved, until a portrait by him of Lord Barrymore brought him to the notice of the Royal Family. He then soon became noted for his portraits of celebrated actors, and many of his works are now in the splendid collection belonging to the Garrick Club. In 1769 he was elected an

original member of the Royal Academy. Having agreed to accompany Captain Cook on one of his voyages, he eventually refused to sail on account of the uncomfortable cabin which was assigned to him. George III. assisted him with a present of £300 and an introduction to the Grand Duke of Tuscany. On his second visit to Italy he painted the interior of the Florentine Gallery, which still belongs to the English Royal Collection. In 1778 he was summoned to Vienna, the result of a portrait of the Tuscan Royal Family which he painted for Maria Theresa; he was there raised to the rank of a Baron. From about 1783 to 1790 he travelled in India, where he greatly improved his fortunes by his portrait paintings. Several portraits by Zoffany of actors and other eminent persons are to be seen in the National Gallery and the National Portrait Gallery, where there is also a portrait of himself.

MISS STEVENS. The Actress



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